

THE THEATRES



Fletcher and Guntion Cote, Mr. Parry as Halsey and Legree, Mr. Dan Crouse as Deacon Perry, and the balance of the company in the minor roles. The stage name of Marks' donkey has not yet been announced.

In artistic equipment, in worthiness of dramatic offering and in the strength and excellence of playing talent, the engagement of E. H. Sothern ranks as the most important of this season's offerings at the Salt Lake theatre Thursday, Friday and Saturday nights and Saturday matinee. There is no actor on the American stage today who represents higher ideals in his art than does Mr. Sothern. Each year of his artistic career has seen him present some worthier effort than the year before and has given him a greater advancement. Commencing his career as a comedian, he has by steady degrees advanced to the honor of being looked upon as the foremost dramatic artist of this country and his recent portrayal of "Hamlet" gave him a place among the eminent tragedians who have essayed that role. Sothern's art represents the nobler efforts of the actor; it is poetic, graceful and virile. His productions have always been noted for being elaborate.

of his reserve, which has long defied the dramatist of glad hands and the bluffs of hot air. William Gillette is secretly nursing a sense of deep disappointment that he has been selected by Charles Frohman to enact the title role in "The Admirable Crichton," the play by J. M. Barrie, which has scored one of the biggest successes of the London dramatic season.

That Mr. Gillette will make an ideal Crichton, no one who has seen H. B. Irving in the role can doubt. But Mr. Gillette had really hoped and expected this coming season to give his long delayed portrayal of Hamlet, and he had made all his plans to that end. With the signs all about him, this shrewd Sherlock could not deduce from his chief's actions that the plans would go awry. Here is still another reason for the chagrin that makes the dignified Mr. Gillette even more grave and impervious to the touch than usual. He is something of a play builder himself, as you may have observed, and inasmuch as he has three new ones completed at this moment, he had hoped to be included among those present when the royalties were being distributed.

The Westchester shore of Long Island sound will be studded bright with stars of the theatrical firmament this summer. Adele Ritchie has already purchased Ellada Villa, which is near the Bostwick, Hegeman, Constable and Flagler mansions in Mamaroneck.

Blanche Bates has leased a farm house, and when "The Darling of the Gods" ends its season she will go there to live, and put in the rest of the summer driving her pair of ponies, Potcheese and Molasses.

Frank Daniels is already at Rye, and archmont will entertain J. H. Gilmore, Minnie Dupree, Bijou Fernandez and several other thespians of prominence. When "King Dodo" gets through reigning for the season, Raymond Hitchcock will go to New Rochelle, where he has leased a cottage. Francis Wilson and Augustus Thomas are to spend the summer abroad, but George Primrose, J. A. Bailey, the circus man,

esting stories, is declared to be a broad-minded young woman and one with a sense of justice, if not with a sense of economy.

Miss Cahill has an old-time schoolboy friend (Mr. Sill could as easily have made him an old sweetheart) who enlisted in the army during the Spanish war, has remained in the service since that time, and is now stationed on Governor's island.

The other day he called on Miss Cahill, asking her if she would not loan him enough money to last him until next payday. "For," he explained, "I spent all my last month's pay yesterday and am broke."

"How much did you draw?" asked Miss Cahill.

"Fifteen dollars and 60 cents," he replied.

"How did you spend it?"

"I guess I spent \$7 on beer and \$8 on whisky."

"And how did you spend the remaining 60 cents?" persisted Miss Cahill.

"I am not quite certain," responded the soldier, doubtfully, "but I must have spent that foolishly somehow."

And he got the money.

When the regular season of Louis James and Frederick Warde ends in May, Wagenhals & Kemper expect to send them out for a brief tour of the large cities in conjunction with Blanche Walsh, Joseph Haworth and half a dozen other stars. The plays selected are "As You Like It," "A Midsummer Night's Dream," "The Tempest," "Macbeth" and "Much Ado About Nothing." This arrangement will give Miss Walsh her first opportunity to play Rosalind, Beatrice, Miranda, Helena and Lady Macbeth. In "As You Like It" Mr. James will be the Touchstone and Mr. Warde the melancholy Jacques. In "Macbeth" Mr. James is to act the title role to Mr. Warde's Macduff.

Thomas Jefferson, who is starring in "Rip Van Winkle," tells this one with glee: A negro had a dream in which he thought he visited purgatory. He

is not altogether on account of her achievements upon the stage. There are other reasons supplied by her from time to time.

But Miss Bateman's reason for breaking into print is entirely legitimate this time. She is going to start again, and this time in one of the old Lady successes. It is hardly probable that she will be able to open this season, but promises to do something big next year and to surround herself with a good company. She has done some really excellent work in the past, and means to give the admirer of her in those days will wish her well in her newest venture.

A dispatch from Boston says: "Peggy from Paris" opened its run at the Tremont before a house packed to the doors, and with standing room filled as it has seldom been in the history of the theatre. George Ade in slang has never been in evidence here before, and that he was appreciated was testified by the applause and laughter that lasted from start to finish. Josie Sadler, a Boston girl, made a great hit and was welcomed. George Caine scored as Peggy, and Helen Hale, Savage's find from Wellesley college, also found much favor. The musical numbers took well, and altogether the production is one that ought to carry through the season.

"Mrs. Curtin of 234 West Thirty-fourth street" must, it is to be feared, be hereafter regarded as a rash young woman. That isn't her name, and she doesn't live there, but there's no doubt that she's rash. Despite good reasons why she shouldn't, she went to the Casino last week to see "The Runaway" and her mother occupied seats in the front row of the balcony until the curtain fell on the first act. Then "Mrs. Curtin" arose and, leaning upon her mother, went downstairs to the ladies' dressing room.

In another moment a maid dashed out of the dressing room, demanding a doctor. Hurry calls were sent out by telephone, telegraph, wireless message, messenger, express, mail and freight.

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"Do you see that house up there, Mrs. Campbell?" he inquired, carefully describing the location.

"Yes," said the actress.

With something of California pride he then remarked:

"I was born there."

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An understudy receives on her cheeks the sentimental salutes of S. Miller Kent in "The Cowboy and the Lady" these days, while Elvarren Harmon, the regular leading woman, who gets a three-figure salary for lending her cheeks for this very purpose, lies in Quarantine.

Miss Harmon first complained of being ill when the company was in Youngstown, O. Nevertheless, she continued in her role until Ithaca, N. Y., was reached, where a physician, who met her at the train, diagnosed her case as scarlet fever. She was promptly bundled off to the contagious ward of the city hospital, while Mr. Kent and the other members of the company have laid in a vast supply of camphor and other antiseptics.

There was a time when Victory Bateman was like a fixed star and her name was blazed forth from many bill boards. Now she is something of a comet. Once or twice a year the papers devote a good deal of space to Miss Bateman and her doings, but this

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The casualties reported were: Miss Spooner, a long cut on the back of the sword hand; Mr. Hale, one puncture on the cheek just below the left eye, two slashes on the right wrist, one rent in the right forearm and two lacerations in the left thigh.

This excitement, we are told, was witnessed by a distinguished company. In one box was Mrs. C. H. Belmont and a party of prominent friends. Another was occupied by A. L. Erlanger, who, it is declared, sat through the entire performance—something unusual for the head of the publishing syndicate. The president of the publishing company which printed "My Lady Peggy" in novel form, was also present.

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has taken a record of the different adjectives that have been used to describe the varying contrast of the character of Francois Villon, as Sothern's versatility personifies him, and has found that Sothern's Villon has been called by different reviewers at one time or another:

"Rogue, ragged ruffian, vagabond, thief, drunkard, toss-pot, tap-room brawler, roistering troubador, picturesque poet, dreamer of dreams, polished courier, majestic cavalier, distinguished romancer, impetuous lover, knight of chivalry, brilliant fashionable, philosopher, scholar, statesman, ideal gentleman, eloquent, hero, fiery warrior and pathetic saint."

Every instant during the play is utilized by Sothern in acting, changing costumes or preparing for a coming scene. The five different changes which Sothern makes are as follows: In the first act he is a bearded outcast in ragged garments, in the second, he is the grand constable of France in gorgeous robes; then he makes another complete change to still more gorgeous raiment in the third act; following this he makes four more changes, one while he impersonates the crafty King Louis XI, and the other in a semi-royal prince's costume.

In the last act he appears in complete suit of armor.

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